THE BENTINCK MONUMENT, MANSFIELD, NOTTS.

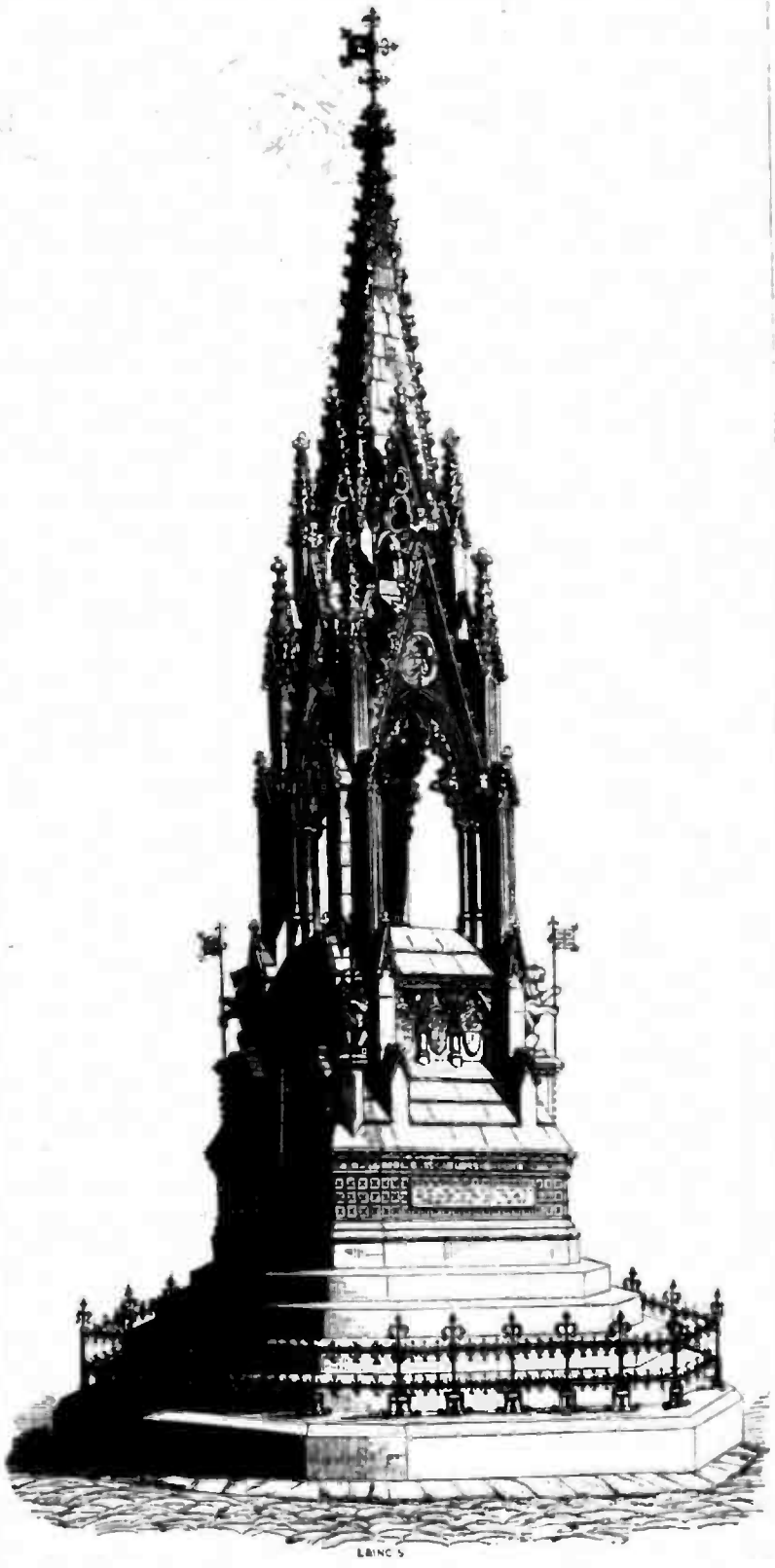
FUNDS having been raised by the county of Nottingham to erect a memorial to the late Lord George Bentinck, various propositions were submitted, amongst which were the addition of a new wing to the General Hospital at Nottingham, the foundation of an agricultural college, the building of a number of almshouses, and a monument in Southwell Minster.

Ultimately, however, the design by Mr. Hine, represented above, and which is founded on Queen Eleanor's crosses, was selected, and has been carried out in the market-place at Mansfield. It is in the Decorated or Second Pointed style of architecture. The area occupied by the bottom step is 20 feet square, the total height 52 feet. The monument is divided into three stages,—the base or pedestal; a gabled canopy, supported on pinnacled buttresses and clustered columns; and a spire pierced with tracerie and gabled lights, and terminated with a gilded vane. The lower stage consists of a flight of steps, surmounted by an arcaded pedestal, with shields of the armorial bearings of the Portland family, and a recessed set-off, to receive the buttresses and columns of the canopy. At its four angles are pedestals surmounted by lions *séjants*, supporting vanes, upon which also will be emblazoned the family arms. The gables of the canopy are filled with diaper-work and emblematic sculptures. The pinnacles, gables, and spire-lights are crocketed. The original design included a statue, but this has been omitted.

Mr. C. Lindley, of Mansfield, was the contractor. The total cost, as it now stands, will be about 1,000*l*.

THE BENTINCK MEMORIAL, MANSFIELD, NOTTS.

MR. HINE, ARCHITECT.



MODERN ARCHITECTURAL PRACTICE.

SOME recent remarks in THE BUILDER lead us back to your old question, "are architects only to copy?" about which so much has been said and written that it is almost impossible to pen anything new upon the subject. There are, however, one or two points connected with it that will bear more distinctly pointing out than has yet been done, and to do this it will be necessary to begin by describing how designs are now manufactured by some part of the profession. It is something after this fashion:—A new client calls upon an architect, is duly ushered into his "own office;" he opens business by saying that he is about to build himself a country residence, over which he has cogitated some time, comes of course blown out with ideas, and loses no time in giving him (the architect) the benefit of them: states the number of rooms, how he thinks they should be placed, his notions about the stables and outhouses, and finishes up with some vague description of the style he should prefer it in. The architect, bewildered at his meaning with regard to the latter part of his instructions, shows him some drawings of houses he has already built or designed—the latter usually predominating. The architect having exhausted his "bill of fare" of style; the particular one is with some difficulty decided on, and the gentleman takes his departure, not, however, before he has asked when he will be able to have some sketches, hinting, at the same time, that the spring is fast approaching or going, as the case may be, and that there is no time to be lost. The architect replies, by stating the vast amount of business he has in hand, and, perhaps, the unfortunate illness of one of his clerks, but will endeavour to let him have "something" in a fortnight. The client is astonished at the time, thinks he ought to have the mere rough sketches in a week, and in fact is going out of town in ten days, and must settle matters before he goes. Of course the architect gives way, and the interview closes. Three or four days pass on, and the drawings are not touched, until something suddenly reminds the architect that the time is nearly up. He then marks out a rough sketch of a plan and elevation, turns them over to his clerk or pupil, with sundry directions to take the bay window from the duke's house, Bradford, the chimneys from "Hunt's Tudor," and the gables from the "Baronial Halls." The design is completed, and sent off with a shower [illegible] returned; the "mere sketches" are then given over to the taste and mercies of some articled clerk, to get out the working drawings; contracts are advertised for the *same week*; its erection is taken by some sinking builder, under prime cost,—scamped, finished, and paid for within the twelvemonth, and the whole scene finally closes with the architect's little account.

Now, does any thinking person suppose that Kenilworth, Penshurst, Wollaton, Holland House, or any of the little gems of churches studded over the country (for the system is just the same in ecclesiastical as well as domestic architecture) were designed and built in this manner? Most assuredly not, will be the general exclamation. Whole lives were then occupied in erecting one house or one church; consequently, original and beautiful designs were produced; but now an architect practises in a dozen different styles in as